

The Early Years



LYME ART ASSOCIATION





Pen and Ink by Lou Bonemante

The Early Years

Paintings
from
Private
Connecticut
Collections



June 15 - July 21, 2002

The Early Years

In 1899, he came, he saw, and he was conquered. That person was the artist Henry Ward Ranger and when he set his eyes on the village of Old Lyme, he was smitten. Already an established painter who had spent years studying in Europe, he had a typically American reaction – he began to dream. And Ranger's dream was to establish a colony where he and other artists schooled in the Tonalist tradition could paint in a uniquely American setting. Ranger started to spread the news to his artist colleagues that Lyme was a landscape waiting to be painted.

Location is destiny, and in the case of Old Lyme, that destiny was to be a painter's paradise. What Ranger saw in the old New England village was the beautiful Connecticut River, its smaller tributaries (the Lieutenant River and the Eight Mile River/Hamburg Cove), forests, salt marshes, rocky outcroppings, and luxuriant mountain laurel. Man had also added his touch to the landscape: Colonial houses, stone walls, barns, a church, and some graceful bridges enhanced the natural beauty. There was also the wonderful quality of the Lyme light. So Mother Nature fashioned Old Lyme, and so the artists came.

And when the artists started coming to town, they stayed at the home of Miss Florence Griswold. A descendent of a distinguished Connecticut family, she was 50 years old at the turn of the twentieth century and in financial straits. Her one material asset was the fine old house (although in need of repair) that she had inherited from her father. So Miss Florence decided to turn her home into a boarding house for artists. It

was a match made in heaven. Miss Florence "adopted" the artists and they became her family; she provided the artists with a congenial environment and was a housemother/confidante to them.



Henry Ward Ranger is shown painting in the field on an autumn day. (see cover)

The early Lyme artists who boarded with Miss Florence held their first exhibition at the Phoebe Griffin Noyes Library on August 27 and 28, 1902. The exhibitions became a summer tradition and the library continued hosting them until 1920. In fact, the first shows were actually benefits for the library which needed funds to buy books. According to a newspaper account of the time, "One scheme after another was tried until it occurred to someone to ask the artists who spend their summers in town to exhibit their paintings." In that wonderful year of 1902, a *Hartford Courant* reporter noted that the ladies of the library were in a "joyous frame of mind as the receipts at the door were \$180."

The shows received good press notices and were a success

from the start. Old Lyme was on the map and making a name for itself as an American art colony. Ranger's dream had come true; but he couldn't have been too pleased that, with the arrival of Childe Hassam in 1903, the aesthetic of the group shifted to the new-fangled Impressionism.

The artists were savvy enough to publish the train schedules to and from Hartford, New Haven, and New London on posters advertising the shows. The 1903 poster added the inducement that "A stage will carry visitors to and from the trains free of charge."

As the exhibition period expanded and as more and more artists displayed their works, the group began to dream about its own gallery. Many of the artists settled permanently in Old Lyme and, in 1914, they formed the Lyme Art Association. For the sum of one dollar, Miss Florence deeded a portion of her property to LAA and the artists began to raise money. Charles Platt, one of the artists who was also an architect, donated his services and designed the building. In its review of the LAA gallery opening in 1921, the *New York Times* praised it "as an embodiment of art in harmony with its natural surroundings." Miss Florence became the first manager of the LAA gallery and remained so until her death in 1937.

Not only did the early Lyme artists leave behind a wonderful body of works, they bequeathed to us a tradition of summertime fun. At LAA, there were tea parties on the lawn, and at summer's end, an annual costume ball. An article in the *American Motorist* dated August, 1928, gives us a glimpse into those halcyon summer days: "For every July when Lyme Art Association opens the doors to its

annual exhibition, the whole village and surrounding countryside awakes to a regular orgy of art and delightful social festivities. The yellow pennants streaming from tall flagpoles at either end of the terrace, dainty tea tables gay with attractive china and lovely flowers, to say nothing of the pretty girls who serve tea and punch to visitors on Wednesday and Saturday afternoons, all lure thousands of visitors to delight in the paintings and sculpture within that are so pleasantly introduced by the gayety without."

Miss Florence and the artists would be pleased to know that the gallery they built is now open year-round and not just for the summer season. LAA mounts seven major exhibitions yearly and opening night receptions are still festive occasions (though tea is no longer the beverage of choice!) Developing as well as professional artists form the heart of LAA which now totals over 600 members. There is a busy schedule of art classes, workshops, and a popular lecture series. In 2002, the "state of art" at LAA is strong and vibrant.

A century has elapsed since visitors to the exhibitions arrived by horse and buggy. Looking back at that kinder and gentler era, we think how much the world has changed. But it is heartwarming to realize that some things have not changed. Old Lyme is still the beautiful village that Ranger first saw and every June the mountain laurel still blooms. And one hundred years after the first exhibition, artists still set up their easels around town, still join LAA, and still display fine work in its galleries.

Linda Ahmert
Archivist

Paintings from Private Connecticut Collections

The purpose of this centennial exhibition is to celebrate the genesis and the continuation of the Lyme Art Colony, its formation, its artists and its community. We have brought together examples of the early artists whose work we could locate in the surrounding towns, not to pretend to be a "museum" exhibition, but rather to show and to share the pride of private collectors in the extraordinary art and history of these early artists. Many of the collectors have not only treasured their works of art, but also their relationships with some of the artists who lived or summered here in Old Lyme.

Selections have been made with the extraordinary cooperation of these collectors in order to present a diversity of subject matter by as many of the early artists as possible. We have fulfilled our objective in many ways and we were able to locate most of the early painters and sculptors within our time limitations. Moreover, we hope to showcase these early members of Lyme Art Association in future exhibitions as a reminder of the very purpose of the association. We salute the early artists and all those who have followed over the decades. We celebrate our pride of ownership of this art heritage and its continuation into the new century.

Patricia M. Shippee

The Artists . . .

Lucien Abrams (1870-1941) Like Ranger, he spent many years studying in Europe and was already an established landscape painter when he arrived in Old Lyme. He settled here and exhibited every year from 1915-1930. A wealthy man, he collected the works of Renoir.

Katherine L. Adams (1885-1977) Born in Plainfield, NJ, she studied at the Art Students League under Twachtman and DuMond. She traveled extensively and lived for a time in Argentina. She is noted for her use of color and abstraction.

Woodhull Adams (1854-1921) One of the Lyme artists who really pushed the idea of the artists building their own gallery. Adams, Everett Warner, and Lawton Parker came up with a unique fundraising idea: Any art dealer who contributed \$500 would receive an exhibited painting.

Ernest Albert (1857-1946) He had a distinguished career as a theatrical and scenic designer and worked on stage productions starring many of the best-known performers of the day. But starting in 1905, he began to devote most of his time to landscape painting.

Thomas W. Ball (1863-1934) Known for crafting and painting ceiling decorations and figure panels in churches, including the St. Thomas Episcopal Church of New York.

Beatrice Harper Banning (1885-1961) Painter and illuminator who was noted for her etchings, often endowed with spiritual qualities.

Gifford Beal (1879-1956) The son of a landscape artist, Beal began to study plein air painting at the age of thirteen with William Merritt Chase. After graduating from Princeton, he enrolled in the Art Students League. Beal was strongly influenced by Chase and by Childe Hassam, who was an old family friend.

Louis Betts (1873-1961) Born in Little Rock, Arkansas to artist parents, he began to paint at an early age. He studied at the Pennsylvania Academy of Fine Arts under William Merritt Chase who encouraged him to be an Impressionist painter. He later became a successful portrait artist of his time.

Frank Bicknell (1866-1943) Long-time resident of Old Lyme and a popular figure in the art colony, he was a close friend of Miss Florence. A fine painter, he also taught the younger artists in the group, such as Roger Dennis.

Martin Borgard (1869-1935) He was born in Norway and studied in Paris with William Merritt Chase. By 1899, he was showing his work in New York. He exhibited in Old Lyme in 1916 and 1918, but not much is known about his time here.

Matilda Browne (1869-1947) She was active in the New York art world and spent time in Cos Cob (CT) as well as Old Lyme. Primarily known for her farm and cattle scenes and for her floral paintings, she was the first woman member of the colony.



George Bruestle (1871-1939) He bought a home in Hamburg Cove and became a highly successful and beloved member of the Lyme Art Colony. His son, Bertram, was also a member of Lyme Art Association.



George B. Burr (1876-1939) Settled in Old Lyme where he was very active in town affairs. He often used cultivated gardens as the subjects of his paintings and made daring use of color. He was also a well-known etcher.



William Chadwick (1879-1962) After spending summers in Old Lyme, he began to shift from portrait and figure subjects to Impressionist landscapes. He is best known today for his paintings of mountain laurel in full bloom. In New York, Chadwick shared studio space with Will Howe Foote and Harry Hoffman. Eventually, all three settled in Old Lyme.

Winfield Scott Clime (1881-1958) A landscape artist, he frequently populated his oils with the early Colonial houses and roads of Lyme. One of the painters who settled in town, he bought a house on Lyme Street.



Lewis Cohen (1857-1915) Born in London, he studied painting in England and France before moving to New York. He spent summers in Old Lyme and bought a house in town. He is remembered for his humor and for his generosity to Miss Florence.

Margaret Cooper (1874-1965) After graduating from Smith College, she studied at the National Academy of Design and the Art Students League. She married a wealthy industrialist and traveled widely; but some of her favorite subjects were the scenes of local farm life near her summer home in Lyme.

Ann Crane (Mrs. Bruce) She exhibited in the Old Lyme exhibitions of 1919 and 1920.

Bruce Crane (1857-1937) Born in New York, he was exposed to its galleries and museums at an early age. He attended the Art Students League and later studied in Europe where he was strongly influenced by the French Barbizon painters. He kept a studio in Old Lyme for many years.

Charles H. Davis (1856-1933) He studied at the Académie Julian in Paris and with the French Barbizon school of painters. He was a fine Tonalist painter but, after returning to the United States, he began painting in the Impressionist style. He settled in Mystic and was a founder of the Mystic Art Association.

Arthur Dawson (1859-1922) Born in England, he emigrated to the United States in 1887. He was a painter, etcher, writer, and critic. In 1898, he was in charge of restoring paintings at the New York Public Library and at West Point.



Louis Paul Dessar (1867-1952) A graduate of the National Academy of Design, he later studied at the École des Beaux-Arts in Paris. He is best known for his Tonalist agrarian paintings, which depicted farmers and their animals working in the fields. For this reason, he was called the "Millet of America."

Bertha Dougherty (1883-?) She was a printmaker, teacher, painter and lecturer.

Frank Vincent DuMond (1865-1951) A popular and longtime teacher at the Art Students League in New York, he also taught in Lyme and was a well-known muralist and illustrator. Between 1893-1895, he took student groups to Europe.

Helen DuMond (1872-1968) The wife of Frank Vincent DuMond, she was a painter as well as a sculptor. She exhibited in the Paris Salon in 1897 and 1898.



Charles Ebert (1873-1959) He studied at the Académie Julian in Paris and with Twachtman in Cos Cob. In addition to painting bold, Impressionist oils featuring areas around Lyme, Cos Cob, and Monhegan Island, he was an illustrator and a cartoonist.

Mary Ebert (1873-1956) Wife of the above, she was a watercolorist who often painted with her husband on Monhegan and produced some of her best work in the subtropics. The Eberts bought a house on Lyme Street.

Oscar Fehrer (1872-1958) A graduate of the Académie Julian, he began spending summers in Lyme in 1918. He painted landscapes near his home in the Pleasant Valley section of Lyme, but he was primarily noted for being a fine figure painter.

Will Howe Foote (1874-1965) A nephew of William Henry Howe, he attended the Art Institute of Chicago and the Art Students League before studying in Paris. In 1902, he was Frank DuMond's teaching assistant in Old Lyme.

Edmund Graecen (1876-1949) Born and raised in New York, he was a student at the Art Students League. He later spent two years at Giverny, France where he was strongly influenced by Monet. He is known for his paintings of gardens and rendering of atmospheric effects.



Walter Griffin (1861-1935) His father was a carver of ship figureheads, and Griffin obtained his first exposure to art from his father's artist friends. After studying at the National Academy of Design in New York, he spent ten years in Paris. He was a close friend of Childe Hassam.



Childe Hassam (1859-1935) Perhaps the most famous of all the Lyme painters, he was a member of "The Ten," the premier group of American Impressionists. With Hassam's arrival in 1903, the focus of the Lyme Art Colony shifted away from Tonalism. Hassam is also remembered in Old Lyme for his high spirits and good humor.

Eugene Higgins (1874-1958) He was a painter and an etcher most known for his depiction of the homeless and less fortunate people of society. He was strongly influenced by Daumier.



Harry Hoffman (1871-1964) At one point in his life, he nearly became a professional baseball player, but was dissuaded by his artist friends. He met his future wife when they were both boarding with Miss Florence one summer. He is best known for his series of underwater paintings of coral reefs in the Bahamas.



William Henry Howe (1846-1929) Many of the Lyme painters turned to the genre of animal painting. Howe was one of the most renowned and successful animal painters of the time, specializing in cattle landscapes.

Platt Hubbard (1889-1946) Born in Columbus, Ohio, he painted and etched many fine scenes of the Lyme landscape.



Wilson Irvine (1869-1936) He exhibited for many years at the Art Institute of Chicago before arriving in Lyme one summer. He later moved permanently to Lyme and became fascinated with atmospheric effects in painting. He carried a prism with him to view his subjects through the refraction of light.

Lydia Longacre (1870-1951) She painted landscapes and miniature portraits. She had a sister, Breta, who also exhibited in Old Lyme.

Katherine Ludington (1869-1953) The daughter of the founder of the Phoebe Griffin Noyes Library in Old Lyme, she was interested in portraiture and displayed a work in the 1911 exhibition. Known as "Miss Kitty," she later became president of the library and was a founder of the League of Women Voters.



James McManus (1882-1958) He was a teacher at the Connecticut League of Art Students in Hartford and encouraged his students to come to Lyme weekly to paint. He bought a house in Hamburg and was a neighbor of George Bruestle.



Willard Metcalf (1858-1925) He became one of the leaders of the Lyme Art Colony and, with Hassam, changed the focus of the artists from Tonalism to Impressionism. His moonlit painting of Miss Florence's house made him famous.

Robert C. Minor (?-1904) He exhibited with the Lyme artists only once, in 1903, the year before he died.

Gertrude Nason (1890-1965) She established her studio in Boston and was an art supervisor for the school systems. After her marriage to artist William Donahue, she painted half of the year in New York and the other half in Lyme. She learned to engrave Christmas sketches from her brother, Thomas.

Thomas Nason (1889-1971) He was known as a "pastoral poet on wood" because his woodcuts and engravings were usually of the unspoiled New England countryside.

George Newell (1870-1947) He studied with William S. Robinson and was known for his landscapes and cattle paintings.

Robert Nisbet (1879-1961) He studied at the Rhode Island School of Design and the Art Students League. He spent summers in Old Lyme before settling permanently in Kent, Connecticut, where he founded the Kent Art Association.

Ivan Olinsky (1878-1962) Born in Russia, he was a much sought after painter of women's portraits because he made everyone look beautiful. His daughter, Tosca, was also a painter.

Louis Orr (1879-1961) He was an apprentice printer in Hartford before a wealthy benefactor recognized his talent and obtained a scholarship for him to attend art school. She and other friends also gave him the money to study in Lyme for the summer. He later studied with Jean Paul Laurens and lived in Paris for many years.

Charles Platt (1861-1933) He studied at the National Academy of Design and at the Académie Julian. Platt was a noted architect as well as a painter. He donated his services as an architect and designed the Lyme Art Association gallery.

Ogden Pleissner (1905-1983) Best known for his watercolors of people camping, fishing, hunting and canoeing. He also produced a number of etchings.

Abram Poole (1882-1961) An Old Lyme portrait painter, he began his studies at the Royal Academy in Munich, Germany.



Henry Rankin Poore (1859-1940) He painted rural landscape subjects and also wrote extensively about painting. In Old Lyme, he constructed a portable studio drawn by oxen in order to paint his rural subjects.

Henry Ward Ranger (1858-1916) A leading Tonalist painter of his day, he loved to paint dark forest scenes. He was the founder of the Lyme Art Colony; but when Hassam arrived and the artists shifted to Impressionism, Ranger moved up the coast to paint in Noank.



In 1928, members of LAA presented a miniature collection of their works to Mr. and Mrs. William O. Goodman. They were early benefactors of LAA and this gift was given on the occasion of Mr. Goodman's 80th birthday in appreciation for many years of support and friendship. Mrs. Goodman donated the money for a new wing to the original LAA building and, in 1938, the Goodman Gallery was dedicated to the memory of her husband.



William S. Robinson (1861-1945) After spending many summers with Miss Florence, he became a permanent resident of Old Lyme. He was one of the founding members of Lyme Art Association and served as its president.



Edward Rook (1870-1960) He built a house just up Lyme Street from Miss Florence and is known for his paintings of mountain laurel and Bradbury's Mill Pond. He later gave up painting to indulge his passion for collecting cars.



Percival Rosseau (1859-1937) Foremost painter of dogs hunting in the field, his work was done primarily on commission from sportsmen and hunt clubs.

Chauncey Ryder (1868-1949) He attended the Art Institute of Chicago before studying at the Académie Julian. He was a painter, etcher, lithographer, and illustrator. He is most known for his sparsely painted expansive landscapes.

Henry Bill Selden (1886-1934) He was a painter and longtime professor of fine arts at Connecticut College and was a member of two of Lyme's oldest families.

Frederick Sexton (1889-1975) He was a landscape painter, sculptor, illustrator, etcher and teacher. He exhibited mainly in Connecticut.



Left to right: Eugene Higgins, Margaret Cooper, Miss Florence, Percival Rosseau, Edward Volkert, Carleton Wiggins, Thomas Ball, Bruce Crane, Mrs. Goodman, Harry Hoffman, William Chadwick, Greg Smith, Will Foote, Edward Rook, Bill Selden, Clark Voorhees, Charles Vezin, Clifford Grayson, Mr. Goodman, Guy Wiggins, Wilson Irvine, Lydia Longacre, Robert Vonnob, Henry Poore

Gregory Smith (1880-1961) Born in Grand Rapids, Michigan, Smith was encouraged by his friend, Will Howe Foote, to move to Old Lyme. As a young man, Smith was very much in awe of the older artists, such as Hassam and Metcalf. He later served as president of Lyme Art Association for over twenty years.



Allen B. Talcott (1867-1908) He studied at the Académie Julian and exhibited at the Paris Salon. A talented landscape painter, his life was cut short by a heart attack at the age of 41.

Will S. Taylor (1882-1968) He was a well-known muralist who painted panels in the New York Museum of Natural History and was also a professor of art at Brown University.



Jules Turcas (1854-1916) He was born in Cuba, the son of a plantation owner, and later studied in Germany. He often painted Lyme people at work—laboring in the fields or hauling logs out of the woods with a team of oxen.



Charles Vezin (1858-1942) A successful businessman, he did not gain attention as an artist until he was in his forties and began studying at the Art Students League. He loved to paint the changing light in Hamburg Cove as well as the New York skyline.



Edward Volkert (1871-1935) He is best known for his paintings of cattle and oxen.

Bessie Potter Vonnoh (1872-1955) She was a sculptor who became famous for her graceful depictions of female figures. She and her husband, Robert, divided their time between New York and Old Lyme.

Robert Vonnoh (1858-1933) After studying in France, he became one of the first painters to teach the new Impressionist style in America. His colorful landscapes and bright flowers reflect Monet's influence. Vonnoh was also a portrait painter.



Clark Voorhees (1871-1933) He was actually the first of the Lyme Art Colony painters to have stayed at Miss Florence's. He spent the summer of 1896 at her boarding house and later moved to Old Lyme permanently.

Everett Warner (1877-1963) He was one of the few Lyme painters who specialized in snow scenes. World War I interrupted his idyllic time in Old Lyme. He joined the Navy and created camouflage designs for ships. He later taught painting at the Carnegie Institute of Technology in Pittsburgh.

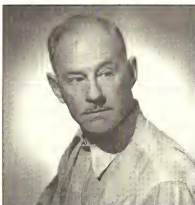
Henry Cooke White (1861-1952) He studied in Hartford with Dwight Tryon and later at the Art Students League. He was the first generation of a family of landscape painters. Both his son, Nelson C. White, and his grandson, Nelson H. White, became artists and members of the Lyme Art Association.

Nelson Cooke White (1900-1989) He received instruction from his father and later studied at the National Academy of Design. Like his father, he painted many scenes of the Connecticut shoreline. He was also a highly respected writer and historian.

Gustave Wiegand (1870-1957) He was born in Germany and studied painting with William Merritt Chase.



Carleton Wiggins (1848-1932) First of three generations of famous painters, he is remembered for his pictures of sheep and cattle grazing.



Guy C. Wiggins (1883-1962) Son of the above, and the most famous of the Wiggins family, he painted scenes of New York City in the snow as well as Lyme landscapes.

Cullen Yates (1866-1945) Born in Bryan, Ohio he studied at the National Academy of Design in New York and the Ecole des Beaux-Arts in Paris.

Charles Young (1869-1964) A Philadelphia landscape painter, he began his study of art with Thomas Eakins at the Pennsylvania Academy of Fine Arts. He later continued his studies in Paris.



Those were the days . . . Starting off for a picnic on the beach are Harry Hoffman (blowing horn), Henry Poore (hatless in back), Nisbet (hatted) to left of Mrs. Metcalf and Mrs. Will Robinson.

Henry Ward Ranger came first. He boarded with Miss Florence Griswold at her big house on Lyme Street. Others soon followed. In their usually neat suits and well-trimmed mustaches, the men looked more like bankers and chairmen of corporations than artists. But artists they were.

This 2002 show marks the 100th anniversary of the first exhibition held by those early Lyme artists. In bringing together these paintings by the original group members, we pay tribute to the men and women who founded the Lyme Art Colony and we commemorate their contributions to the area.

These were serious artists; but they were also a fun-loving group. They called themselves the Hot Air Club. They named the three boats that they used to row to favorite painting sites along the Lieutenant River the *Small Pox*, *Scarlet Fever*,

and *Prickly Heat*. They played baseball, pitched horseshoes, and ran track and field events at which they awarded paper medals to the entrants in the fat man's race. Led by Childe Hassam, they dressed in old clothes borrowed from Miss Florence's attic and marched down Lyme Street.

In the evenings, they staged musicals to the accompaniment of the organ that Ranger had shipped in from New York. And they ended each summer with an Artists' Frolic where they donned costumes and paraded around the grounds with Japanese lanterns.

What the staid residents of the Lymes thought of these high jinks is not recorded. But they admired the works that the artists turned out and bought much of it for themselves or the town buildings. Few communities have enjoyed such a close, lasting relationship with their artists as the Lymes.

Stanley Schuler

The Artworks...

Abrams, Lucien

Nude

Oil on canvas, 28x22

Adams, Woodhull

Monhegan Wharf, Morning

Oil, 18x22

Adams, Katherine L.

Sparkling Sea

Oil on canvas, 20x22

Albert, Ernest

Winter Landscape with Stream

Oil on artistboard, 12x16

Ball, Thomas Watson

Sunny Day, Old Lyme

Oil, 16x20

Banning, Beatrice Harper

Solitude

Watercolor/gouache, 5x6

Beal, Gifford

Summer Surfing

Watercolor, 12x16

Winter Scene, Brook

Oil on board, 16x20

Betts, Louis L.

Summer at Griswold House

Oil on canvas, 12x9

Bicknell, Frank

Bradbury Mill

Oil on board, 12x16

Laurel

Oil on board, 12x16

Borgard, Martin

Miss Florence (Griswold)

Oil on panel, 15³/₄x11³/₄

Browne, Matilda

Blue Yoke

Oil on canvas, 12x16

Salt Hayings on Black Hill River

Oil on artistboard, 6x9

Lily Pond

Oil on board, 12x16

Bruestle, George M.

The Red House

Oil on board, 12x16

Afternoon

Oil, 12x16

Burr, George B.

Fresh Paint

Oil on canvas, 18x24

Bridge in Paris

Oil on panel, 8x10

Chadwick, William

Mediterranean Village

Oil on canvas, 12x16

Mountain Laurel

Oil on canvas, 20x24

Lady with Pink Parasol

Oil on board, 14x11

Clime, Winfield Scott

Roland's Store

Etching, 8x10

Old Lyme Church

Oil on canvas, 25x30

Cohen, Lewis

Montmajour Courtyard

Oil on canvas, 18x24

Cooper, Margaret

Marvin's Oxen

Oil, 16x20

Bruestle House, Lyme

Oil on canvas, 17x21

Crane, Bruce

Lavender Mist

Oil on canvas, 12x14

First Light

Oil on canvas, 18x24

Crane, Anne

Snow scene/bridge

Oil on canvas, 26x24

Davis, Charles Harold

View of Mystic

Oil on canvas, 18x22

Dawson, Arthur

On the Lieutenant River

Oil on board, 13¹/₂x9¹/₂

Dessar, Louis Paul

Three Cows in Landscape

Oil on canvas, 24x30

Dougherty, Bertha H.

Old Lyme Street

Etching, 8¹/₂x10¹/₂

Old Lyme Meadows

Etching, 7x8

DuMond, Frank Vincent

Old Lyme Shore, Griswold Pt.

Oil on canvas, 12x16

Autumn, Grassy Hill

Oil on board, 12x16

Wildflowers

Oil on canvas, 12x16

DuMond, Helen

Western Scene

Oil, 16x20

Ebert, Charles

Lobster Shanty, Monhegan Island

Oil on canvas, 14x18

Palmer & Duff Shipyard, Cos Cob

Oil on canvas, 7¹/₂x9¹/₂

Ebert, Mary

White Gate, Nassau

Watercolor, 12x16

Tide Waifs

Watercolor, 12¹/₂x16¹/₄

Fehrer, Oscar

Crystal Waters

Oil, 12x16

Foot, Will Howe

Caribbean Lady

Oil, 15x12

Bradbury Mill

Oil on board, 7x9

The White House

Oil on canvas, 5¹/₂x9¹/₂

Portrait of Helen Pierson

Oil, 20x14

Greacen, Edmund

Southport Harbor

Oil on board, 6x8

Pink Parasol in a Row Boat

Oil on canvas, 16x20

Griffin, Walter

Old Lyme

Oil on canvas, 12x16

Talcott's Pasture

Pastel on paper, 12x16

Hassam, Childe

Backyard in Antwerp

Watercolor, 9¹/₄x12

Toby's, Cos Cob

Etching, 7x9

Higgins, Eugene

Bally, Hookey

Oil on panel, 6x9

Man and Horse

Gouache on paper, 14x20

Hoffman, Harry L.

Behind the Clouds is a

Silver Lining

Oil on panel, 8x10

Under the Roman Bridge of

Ronda, Spain

Oil on canvas, 10x8

Young Lady in Garden

Oil on board, 10x8

Howe, William Henry

Cow on Artist's Palette

Oil on palette board, 14x11

Hubbard, Platt

Lyme Meadow

Oil on artistboard, 13x16

Still Lane

Etching, 11x9

Irvine, Wilson

The Old Toll Road

Oil on canvas, 12x16

Sunflowers in a Pitcher

Oil on canvas, 30x25

Winter Scene

Oil on canvas, 13x16

Longacre, Lydia

Lake Scene

Oil on board, 6¹/₄x9¹/₂

Lieutenant River

Oil on wood panel, 11x9

Portrait, Gregory Smith

Watercolor on Ivory, 4x3

Ludington, Katherine

Girl with a Blue Ribbon

Pastel, 17x12

McManus, James G.

Thimble Islands from

Branford Pt.

Oil on panel 10x14

The Road Over Grassy Hill

Oil on canvas, 12x16

Joshuatown Road

Oil, 12x16

Metcalf, Willard

Winter Landscape

Watercolor, 6¹/₂x9¹/₂

Minor, Robert C.

Into the Woods

Oil on board, 4³/₄x8³/₄

Nason, Gertrude

Floral Still Life

Pastel, 24x18

Nason, Thomas

Landscape

Oil, 15x20

The Hilltop

Copper engraving, 6x9

Newell, Glenn

Cows in a Pasture

Oil on artistboard, 13x16

Nisbet, Robert

Coastal Scene

Watercolor, 4¹/₂x6

November

Oil on canvas, 16x20

Olinsky, Ivan

San Marco Flags

Oil, 16x20

Orr, Louis

Salt Hayers, Bow Bridge

Etching, 6¹/₂x8¹/₂

Platt, Charles Adams

Sunlit Fields, Holland

Oil on canvas, 12x20

Pleissner, Ogden

Charles Vezin, NYC

Oil on canvas, 28x30

Poole, Abram

Janice

Oil on canvas, 16x12

Island Worker

Oil on canvas, 16x12

Poore, Henry Rankin

Horses in Landscape

Oil on canvas, 12x20

Ranger, Henry Ward

River Landscape

Oil on artistboard, 11¹/₂x14

A Ledge of Rock

Oil on canvas, 12x16

Robinson, William S.

Gloucester Harbor

Oil on board, 12x16

Lyme, November 1908

Oil on artistboard, 7¹/₄x9¹/₄

Christmas Greeting

Watercolor, 3x5

Rook, Edward

Water Lillies

Oil on panel, 10x17

Rosseau, Percival

Two Pointers in Field

Etching, 8¹/₂x11¹/₂

Ryder, Chauncey

Valley in New Hampshire

Etching, 10x12

Barns

Watercolor, 10x14

Selden, Henry B.

Big Sky

Oil on board, 8x10

Winter on Connecticut River

Oil on canvas, 20x24

Selden, Henry Bill

The Sea Captain's House,

Monhegan

Watercolor, 10x14

Sexton, Frederick L.

Winter Scene

Oil, 12x16

Smith, Gregory
Lt. River Marshes
Oil on artistboard, 9x11
Bow Bridge
Oil on canvas, 36x40

Talcott, Allen B.
Summer Fences
Oil on board, 12x16

Taylor, Will S.
Lookout Rock
Watercolor, 17x24
Still Life with Sunflower
Oil on artistboard, 24x20

Turcas, Jules
Plowing
Oil on panel, 10 $\frac{3}{4}$ x13 $\frac{1}{2}$

Vezin, Charles
Green Shadows
Oil on board, 9x9
Hamburg Cove
Oil on board, 8x10

Volkert, Edward
Summer Cows
Oil, 9x12
Misty Day
Oil on artistboard, 9x12

Vonnoh, Bessie Potter
Sleepy Girl
Bronze, 9 $\frac{1}{2}$ x3 $\frac{1}{4}$

Vonnoh, Robert
Landscape
Oil, 7x9

Voorhees, Clark
Wintry Willows
Oil on board, 12x16
The Willows
Oil on artistboard, 9x12
Sketch of the Artist's Daughter, Helen
Oil on panel, 12x16

Warner, Everett
Overlooking Pittsburgh
Oil on panel, 9x10

White, Nelson C.
Snow Patches
Pastel, 8x12

White, Henry C.
The Connecticut River, Reflections
Pastel, 10x13
Oaks in Autumn
Pastel, 7x10

Weigand, Gustave
Old Homestead
Oil on canvas, 14x20

Wiggins, Guy C.
Winter in the Country
Oil on canvas, on board, 12x16
Along the Beach, St. Ives
Oil on panel, 10x8
Out My Studio Window
Oil on canvas, 12x16
Many Memories
Oil on canvas, 18x24

Wiggins, Carleton
Cow's Head
Drawing on paper, 4 $\frac{1}{2}$ x3
Cows in Field
Oil on canvas, 12x16
Grey Autumn Day
Oil, 6x8 $\frac{1}{2}$
Angus
Oil on canvas, 12x16

Yates, Cullen
Water, Rocks
Oil on board, 8x10

Young, Charles Morris
Somes Sound
Oil on canvas, 15x18

Lyme Art Association is grateful to the following lenders to the exhibition.

Peter and Harriet Aaronson
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Mr. and Mrs. Tony Thurston
Patricia E. Twachtman
Gordon Ulmer
Nelson H. White
Mrs. Joseph Whitley

... and other collectors who wish to remain anonymous.



Edward Volkert at his studio easel.

We are also grateful to the Florence Griswold Museum for lending a painting from the 1902 exhibit.

Exhibitions such as "The Early Years" are remarkably unique, especially when conceived and organized by a group of multi-talented volunteers who are dedicated to the history and continuity of Lyme Art Association.

Committee Chairman, Tim Martin, led the team of the "Early Years" exhibition with clear and helpful organization, direction, and support.

Members of the committee included the following volunteers and we thank them all for their efforts and contributions:

Linda Ahnert
Helen Barnett
Pamela Bond
Judy Chapman
Richard Christofferson
Sandy Garvin
Diane Griswold
Alfred Perry
Stanley Schuler
Jeanne Ledoux Stewart

... with special thanks to
Patricia Shippee for her
enthusiasm in locating
these early works.



*Henry Rankin Poore and Henry Ward Ranger indulging
in the pitching of horseshoes.*

We would also like to acknowledge and thank others who gave time, support, recommendations and other contributions:

Jeffrey Anderson	Cathy Frank
Sharon and Alan Birmingham	Reese Garvin
Laurie Bradt	Bob Gunn
Mark Brock	John Hagan
Fenton Brown	Ann Holmes
Maria Brown	Skip Hine
Adam Burrows	Steve Koman
Jonathan Carlisle	Pat Pierce
Jeffrey Cooley	Nancy Pinney
David Cooksley	Cameron Shay
Tom Davies	Nelson H. White
Dana T. Evans	Natalie Wiggins
Lynn Fairfield-Sonn	

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Read more about the history of the Lyme Art Colony in the summer issue of *American Art Review*. Pamela G. Bond has written an in-depth article about this wonderful story.

While you are visiting our charming town, in addition to exhibitions at the Florence Griswold Museum, the Lyme Academy College of Fine Arts, the Bee & Thistle and the Old Lyme Inn, do also visit our Library and Town Hall to view their collections of paintings by artists of the Lyme Art Colony.

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*Celebrating
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Community*



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